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FEBRUARY 18 & 20, 2011

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Welcome from Harry

It is with great anticipation that I welcome you to this performance of Handel's *Israel in Egypt*, featuring several of our finest chorus members in solo roles. I am particularly excited to share this work with you, as it holds a special place in the life of the Handel and Haydn Society. The Society gave the first Boston performance of the work on February 13, 1859 as well as the first complete performance in the United States in 1877. As we grow closer to H&H's Bicentennial in 2015, we will continue to reflect upon our rich history by sharing some of the masterworks which we introduced to America in the 19th century,



We have great cause to celebrate this month: it is the 25th anniversary of our education programs which touch the lives of 10,000 children each year, and the launch of our 2011–2012 Season is imminent. I can't wait for you to discover the programming I put together next season, featuring the finest guest artists who will be sharing the stage with our Chorus and Period Instrument Orchestra. I trust that you will want to continue on this journey with us, as we make the beauty and dramatic intensity of baroque and classical music sound fresh to your ears.

Thank you for taking an active role in the life of this organization, whose mission is not only to perform at the highest quality, but also to serve as an educator, a Historically Informed Performance specialist, and to be an active community partner. We all have a responsibility for educating our children, and by supporting H&H you are helping to ensure a bright future where the music by Handel, Haydn, and other musical masterminds lives for many generations to come. Thank you for joining or continuing as a subscriber when you receive the 2011–2012 subscription materials later this month. I look forward to speaking with you at the Q&A following the concert.

Harry Christophers
Artistic Director

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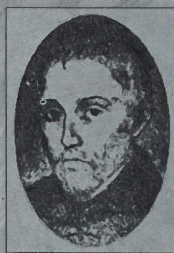
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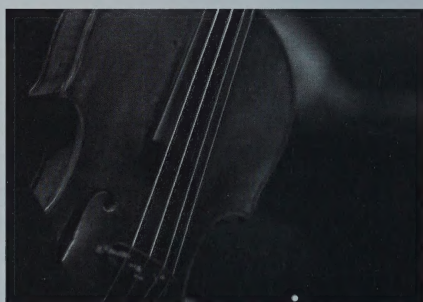
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Handel and Haydn Society

Founded in 1815, the Handel and Haydn Society is America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Chorus and Period Instrument Orchestra are internationally recognized in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, the Society's mission is to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible.

Handel and Haydn has an esteemed tradition of innovation and excellence, which began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's Mass in B Minor and *St. Matthew* Passion. Today, the Society is widely known through its subscription concerts, tours, radio broadcasts, and recordings. Its first recording with Harry Christophers, Mozart's Mass in C Minor, was released in September 2010, and will be followed by Mozart's *Requiem* in September 2011. These are the start of a series of live commercial recordings leading to the Society's Bicentennial.

The 2010–2011 Season marks the 25th Anniversary of Handel and Haydn's Karen S. and George D. Levy Educational Outreach Program. This award-winning program reaches 10,000 children throughout Greater Boston, mostly in underserved communities.

Leadership

Marie-Hélène Bernard
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Artistic Director

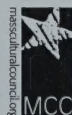
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Harry Christophers, Artistic Director

Harry Christophers was appointed Artistic Director of the Handel and Haydn Society in 2008 and began his tenure with the 2009–2010 Season. He has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and the Society have since embarked on an ambitious artistic journey that begins with the 2010–2011 Season with a showcase of works premiered in the United States by the Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the Society's Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards,

including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid.

In October 2008, Harry Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.

Program



HARRY CHRISTOPHERS
Artistic Director

Friday, February 18, 2011 at 8pm
Sunday, February 20, 2011 at 3pm
Symphony Hall

Harry Christophers, conductor

Israel in Egypt

George Frideric Handel
(1685–1759)

Part I: The Lamentation of the Israelites for the Death of Joseph

Part II: Exodus

INTERMISSION

Part III: Moses' Song

Margot Rood, soprano
Teresa Wakim, soprano
Brenna Wells, soprano
Abigail Levis, alto
Margaret Lias, alto
Emily Marvosh, alto
David McSweeney, tenor
Stefan Reed, tenor
Bradford Gleim, bass
Nikolas Nackley, bass

Related Event:

Post-Concert Q&A with Harry Christophers

Conductor and Artistic Director Harry Christophers will take the time to answer your questions about *Israel in Egypt*.

FROM THE STAGE, IMMEDIATELY FOLLOWING EACH PERFORMANCE.

This performance will be broadcast on "In Performance" with Cathy Fuller on 99.5 Classical on Wednesday, April 20 at 7pm.

This program is generously underwritten by the Karen S. & George D. Levy Family Foundation.

Harry Christophers' appearance is sponsored by Mr. & Mrs. Michael Scott Morton.

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The soloists are sponsored by Brookline Bank.

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This program is partially underwritten by a gift from Betty Morningstar and Jeanette Kruger and a grant from the National Endowment for the Arts.



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The program runs for approximately 2 hours and 5 minutes, including intermission.

The audience is respectfully asked to turn off all cell phones and audible devices during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

Up Next:


BEETHOVEN'S FIFTH

**March 18 at 8pm
March 20 at 3pm
Symphony Hall**

See page 26–27 for
upcoming concerts.

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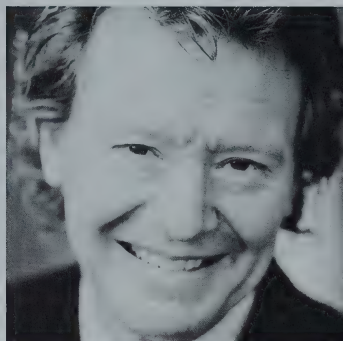
Conductor's Note

Over the next few seasons, we will perform many of Handel's oratorios, some for the very first time and others like *Israel in Egypt* we will be revisiting. The Society first programmed excerpts from *Israel in Egypt* in 1816 and most recently performed the work in 1974 but this will be the first time we will have played the work on period instruments, thus adding amazing colours to this already descriptive work.

When Handel premiered *Israel in Egypt* it had a mixed reception. There were those who appreciated its novel use of the scriptures and the "Sublimity of the great Musical Poet's Imagination" but others found the long sequences of choral movements hard to take, presumably those who yearned for Italian opera and those baroque divas. However, by the middle of the 19th century, it had become and, indeed, has remained, a great favourite with choral societies and their audiences — performed no less than 11 times by H&H during the 1800s. The soloist takes second place as it is the chorus that provides the drama. There are only a handful of arias and as in Handel's day, I have distributed those amongst the choir's number. I am particularly looking forward to "The Lord is a man of war."

It is an astonishingly original work — an amazing pictorial and cinematic account of an epic tale but in music.

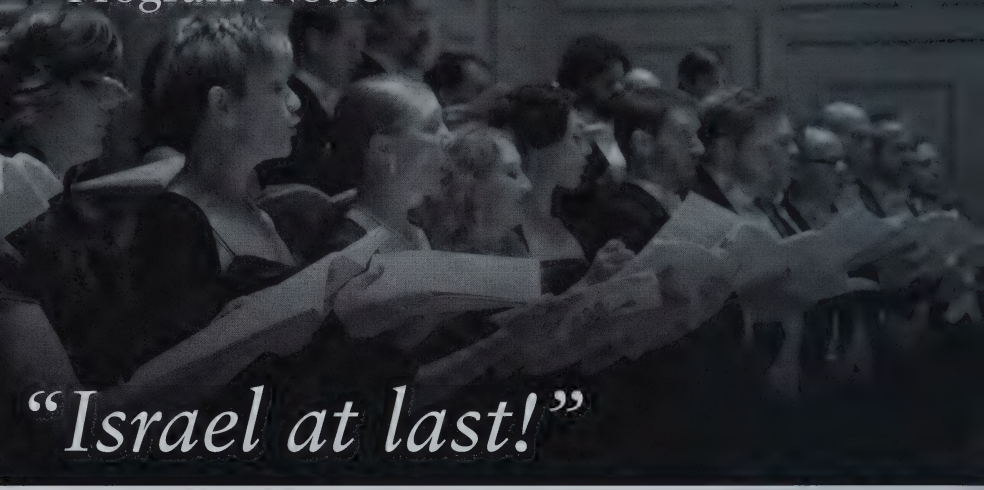
—Harry Christophers



WATCH ONLINE

See Harry talk about Handel's *Israel in Egypt* at www.handelandhaydn.org.

Program Notes



“Israel at last!”

This was the headline for J.S. Dwight’s article in the *Boston Courier and Boston Centinel* describing the performance of *Israel in Egypt* by the Handel and Haydn Society on February 13, 1859. By the time the Society performed this oratorio it was firmly ensconced in the concert repertoire as being second only to Handel’s *Messiah*. The origins of the work in London in the 1730s, however, were less auspicious.

Composed between October 1, and November 1, 1738 and premiered in London the following year, *Israel in Egypt* is one of only two Handel oratorios with texts taken directly from the Bible; other texts were gleaned from the Anglican Book of Common Prayer. The librettist is not known, but scholars suggest that Charles Jennens, librettist for *Messiah*, the only other Handel oratorio with a Biblical text, compiled this libretto as well. Unlike his other oratorios, *Israel in Egypt* contains

more choral movements than solo ones. This may be one reason why the work was not enthusiastically received at its premiere in London at the King’s Theater on April 4, 1739. Handel, as was his custom, made changes for subsequent performances, adding more solo movements and shortening some of the choruses.

The mood in London at this time also had an impact on the reception of this oratorio. England was ruled by King George II who was also the Elector of Hanover and therefore part of the select group who sanctioned and supported the Holy Roman Empire, which was firmly in the hands of the Austrian family, the Habsburgs. Thus, England was allied with Austria. For some English subjects in the 1730s, this association was another reminder that their king and his wife, Queen Caroline, were foreign-born monarchs. This was not an issue for supporters of King George II, but

WATCH ONLINE See Teresa Neff’s video program.notes for Handel’s *Israel in Egypt* at www.handelandhaydn.org.

for those who felt the throne had been usurped by Hanoverians, this alliance rankled. Handel and his music became unwittingly involved in this situation because Handel was also German-born and enjoyed the favor of the royal family despite the opposition to him and his opera companies mounted by some English noblemen. Moreover, in the press Handel was associated with Sir Robert Walpole, a leading figure in the government of George II. Walpole's unpopular policies, such as the Excise Tax, were conflated with Handel's own business practices and transformed Handel into the public face of many attacks on the government.

Despite the political overtones imposed on his works by the press, Handel continued the oratorio performances begun in the early 1730s. With *Israel in Egypt*, the extra-musical message seemed to apply to all aspects of politics in England, which was facing several crises simultaneously. In 1733, the War of Polish Succession tested the alliance between England and Austria especially when England did not contribute direct military support due to Walpole's policies. Also in the 1730s, Spanish ships boarded and searched English merchant ships. Public reaction in England called for a quick and strong response. That response did not come until 1739 when England began what was called the War of Jenkins' Ear, named for a published picture showing the Spanish attacking an English sailor.

Internal strife also affected life in England. There was opposition not only to the Hanoverian monarchy but

Handel Through the Eyes of His Contemporaries

"He was impetuous, rough, and peremptory in his manners and conversation, but totally devoid of ill-nature or malevolence...Handel's general look was somewhat heavy and sour; but when he did smile, it was his sire the sun, bursting out of a black cloud. There was a sudden flash of intelligence, wit, and good humour, beaming in his countenance, which I hardly ever saw in any other."

—Charles Burney (1726–1814),
musician and historian

"He was in his person a large made and very portly man. His gait, which was ever sauntering, was rather ungraceful, and it had in it something of that rocking motion, which distinguishes those whose legs are bowed. His features were finely marked and the general cast of his countenance placid, bespeaking dignity tempered with benevolence, and every quality of the heart that has a tendency to beget confidence and insure esteem."

—John Hawkins (1719–1789),
music historian and attorney

George Frideric Handel

1685 Born in Halle on February 23.

Baptized Georg Friederich Händel; used different spellings of his name in different countries; usually used George Frideric Handel in England.

1702 Studied at the University of Halle. While in Halle, Handel met Telemann.

1703 Handel moved to Hamburg; Handel and the composer, theorist, and author Johann Mattheson, became friends. The two traveled to Lübeck to meet the organist and composer Dietrich Buxtehude.

1705 Handel's first opera, *Almira*, performed in Hamburg to great acclaim.

1706 Moved to Italy (Florence then Rome). In Rome, Handel was employed by the Marquis Francesco Ruspoli, for whom he composed the oratorio *La Resurrezione*.

1709 Met Vivaldi in Venice.

1710 Appointed Kapellmeister to the Elector of Hanover and immediately asked for permission to go to London. In 1712, Handel was granted a second leave of absence provided he "return within a reasonable time."

1714 Handel's employer, the Elector of Hanover, became George I of England.

1732 Handel essentially created what is known today as the English oratorio by revising an earlier work, *Esther*, "to be perform'd by a great Number of the best Voices and Instruments." Handel also advertised that the work would have "no Action on the Stage."

1739 *Israel in Egypt* premiered at King's Theatre, Haymarket, London on April 4. Subsequent performances were given in 1740, 1756, and 1758.

1759 Died on April 14; an estimated 3,000 people attended his funeral at Westminster Abbey.

also to Sir Robert Walpole. The leading opponent to Walpole, Lord Bolingbroke, attempted to limit Walpole's power at about the same time *Israel in Egypt* premiered. Because of this, the idea of dissent, enslavement, and the desire to be delivered from an unjust government resonated with the press and members of the audience. Reviews of the first performances openly associated England's political troubles with Israel's plight. The desire of some for the return of the "true" royal family, the Stuarts, was another point for domestic uncertainty; they, too, looked to this oratorio as a source of inspiration. The ability of this story to be interpreted in so many diverse and even contradictory ways is a testament to the power and appeal of Handel's music.

The number and variety in the choral movements sets *Israel in Egypt* apart from Handel's other oratorios. The chorus does not just comment on the narrative; it actively participates in telling the story. The oratorio is divided into three parts: *The Lamentation of the Israelites for the Death of Joseph*, *The Exodus*, and *Moses' Song*. The music for Part 1 references earlier compositions. Parts 2 and 3 were composed in reverse order.

As a whole, Part 1 is a reworking of Handel's *Funeral Anthem for Queen Caroline*. Within the opening chorus, Handel borrows from the motet "Behold how the righteous man dies" (*Ecce quomodo moritur justus*) by the 16th-century composer Jacob Handl (Gallus).

A meditative and serene quality emerges out of the initial feeling of sadness and mourning as Handel weaves varying textures with the vocal and instrumental parts.

Part 2, *The Exodus*, begins with the announcement that a new king of Egypt has taken the throne and does not treat the Israelites with compassion. God then calls Moses to aid the Israelites and lead them from slavery. The depictions of the plagues and the passage through the Red Sea contain some of Handel's most vivid writing. In "The land brought forth frogs" the short-long rhythmic pattern and leaping melodic figures portray the movement of these animals. Similarly, in "And there came all manner of flies" the running notes in the violins are as incessant as the pestilence they represent. Further on, the oboes and bassoon enter with the chorus to relate a new plague: locusts.

Handel also uses text painting to express more general feelings. The descending line in the orchestra that begins the chorus "He sent a thick darkness" and the chromatically rising and falling line in the vocal parts convey the oppressive nature of this text ("even this darkness which might be felt"). This movement contrasts with the lilting melody and pedal tones Handel employs for the pastoral setting of "But for his people."

In "But the water overwhelmed their enemies" the orchestration again underscores the text with timpani rumbles, triplet figures in the strings, and melodic leaps in the violins, viola and

oboes. Here too, Handel goes beyond the depiction of specific words to reflect the overall emotion of the scene.

In Part 3, images of crossing the Red Sea are conveyed differently in the chorus "And with the blast of thy nostrils;" steady notes in the voice and oboe confine the fast figuration in the first violins to reflect the text "the flood stood upright."

In the final chorus, a recitative recounting the safe passage of the Israelites through the sea separates two choral exclamations of "The Lord shall reign." A third iteration of this text begins with alternating passages for soprano and chorus. In the orchestra, trumpets and trombones contribute to the regal sound and at "for he hath triumphed gloriously" Handel creates distinct vocal lines, expanding the sound to a joyous celebration of all the people.

Scored for soloists, two choruses, and an orchestra consisting of oboes, bassoons, trumpets, trombones, timpani, strings, continuo and organ, *Israel in Egypt* is a monumental work. Through Handel's unparalleled skill of story telling in music, this oratorio speaks to audiences today as powerfully as it did in Handel's own time.

Program notes prepared by
Teresa M. Neff, Ph.D.
2010–2011 Historically Informed
Performance Fellow



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Bicentennial Beat: From the Archives

Although the first performance of Parts 2 and 3 of *Israel in Egypt* by the Handel and Haydn Society took place in 1859, the oratorio was part of the Society's plans from the beginning. Several selections from *Israel in Egypt* were included in the first concert of 1815 and after the success of this first concert, the Society began learning more choruses from the oratorio. In 1818 and 1819, the Society published the second edition of its choral collection, which included choruses from *Israel in Egypt*.

1815

December 25 and January 18, 1816, Duet "The Lord is a man of war" and the Chorus "He gave them hailstones for rain" were performed at the inaugural concert of the Society.

1859

February 13, first performance of Part 2 (*The Exodus*) and Part 3 (*Moses' Song*). All of the choruses plus selected recitatives and airs were performed at this concert. John S. Dwight, writing for the *Boston Courier and Boston Centinel*, offered this commentary:

Israel at Last!

The great task, occasionally nibbled at, attacked in fragments, in fits of resolution few and far between, was finally essayed in earnest; and after eight more rehearsals, the giant Handel's greatest work, with the sole exception of the *Messiah* — commonly ranking as equal of that — was offered to the public and the public would not have it.

1873

April 23, selections from *Israel in Egypt* performed in Steinway Hall, New York, by "The Celebrated Handel & Haydn Society from Boston, numbering 500 voices will appear together this Theodore Thomas' Unrivalled Orchestra, largely increased on this Occasion."

1877

May 20, first complete performance of Parts 2 and 3 as part of the Handel and Haydn Society Fourth Triennial Festival.

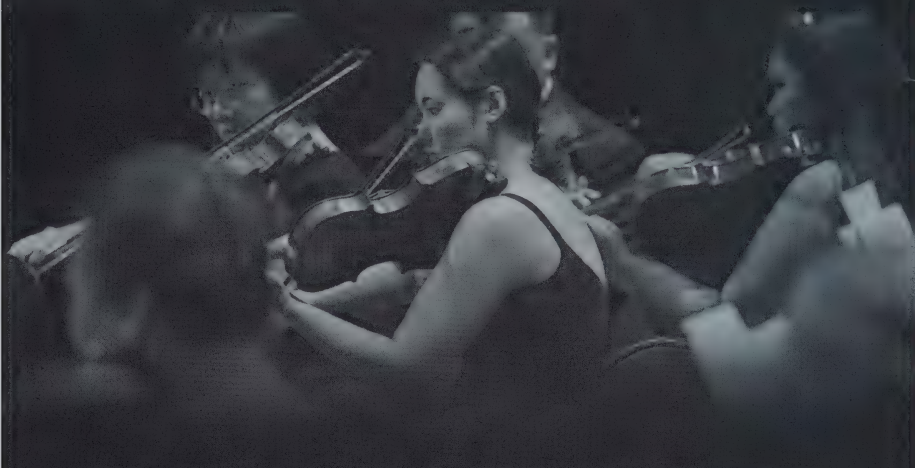
1885

April 5, *Israel in Egypt* performed as part of the Society's 70th season, "In Memoriam George Frideric Handel."

SEE IT ONLINE

Learn more about the Society's rich history including an interactive Bicentennial timeline at www.handelandhaydn.org.

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Clayton Hoener
Katherine Winterstein

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Dr. Lee Bradley III Chair
Jane Starkman
Julie Leven
Danielle Maddon
Marka Young
Lisa Brooke

Viola

- † David Miller
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Jenny Stirling

Cello

- † Reinmar Seidler
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Achtmeyer Chair*
Sarah Freiberg
Guy Fishman

Bass

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Oboe

- † Stephen Hammer
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- † Andrew Schwartz
Marilyn Boenau

Trumpet

- † Jesse Levine
Paul Perfetti

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Program Texts

Part I: The Lamentation of the Israelites for the Death of Joseph

Chorus

The sons of Israel do mourn, and they are in bitterness; all the people sigh, and hang down their heads to the ground. How is the mighty fall'n! He that was great among the princes, and ruler of the provinces!

He put on righteousness, and it clothed him; his judgment was a robe and a diadem.

When the ear heard him, then it blessed him; and when the eye saw him, it gave witness of him.

How is the mighty fall'n! He that was great among the princes, and ruler of the provinces!

The righteous shall be had in everlasting remembrance, and the wise will shine as the brightness of the firmament.

Their bodies are buried in peace: but their name liveth evermore.

Part II: Exodus

Recitative (Stefan Reed, tenor)

Now there arose a new king over Egypt which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigor.

Solo & Chorus (Margaret Lias, alto)

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burdens, and made them serve with rigor; and their cry came up unto God.

Recitative (Stefan Reed, tenor)

Then sent he Moses, his servant, and Aaron whom he had chosen; these shewed his signs among them, and wonders in the land of Ham. He turned their waters into blood.

Chorus

They loathed to drink of the river. He turned their waters into blood.

Air (Abigail Levis, alto)

Their land brought forth frogs, yea, even in their king's chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

Part III: Moses' Song

Chorus

He spake the word, and there came
all manner of flies and lice in all their
quarters. He spake; and the locusts came
without number, and devoured the
fruits of their ground.

He gave them hailstones for rain;
fire mingled with the hail ran along
upon the ground.

He sent a thick darkness over all the
land, even darkness which might be felt.

He smote all the first-born of Egypt,
the chief of all their strength.

But as for his people, he led them forth
like sheep: he brought them out with
silver and gold; there was not one feeble
person among their tribes.

Egypt was glad when they departed,
for the fear of them fell upon them.

He rebuked the Red Sea, and it was
dried up.

He led them through the deep as
through a wilderness.

But the waters overwhelmed
their enemies, there was not one of
them left.

And Israel saw that great work that
the Lord did upon the Egyptians;
and the people feared the Lord.

And believed the Lord and
His servant Moses.

Chorus

Moses and the children of Israel sang
this song unto the Lord, and spake,
saying: I will sing unto the Lord, for he
hath triumphed gloriously; the horse
and his rider hath he thrown into the
sea.

Duet (Teresa Wakim, Brenna Wells, sopranos)

The Lord is my strength and my song;
He is become my salvation.

Chorus

He is my God, and I will prepare Him
an habitation: my father's God, and I will
exalt Him.

Duet (Nikolas Nackley, Bradford Gleim, basses)

The Lord is a man of war: Lord is
his name. Pharaoh's chariots and his
host hath He cast into the sea; his
chosen captains also are drowned
in the Red Sea.

Chorus

The depths have covered them: they
sank into the bottom as a stone.

Thy right hand, O Lord, is become
glorious in power; Thy right hand, O
Lord, hath dashed in pieces the enemy.

And in the greatness of Thine excellency
Thou hast overthrown them that rose
up against Thee.

Thou sentest forth Thy wrath, which
consumed them as stubble.

And with the blast of Thy nostrils
the waters were gathered together,
the floods stood upright as an heap,
and the depths were congealed in the
heart of the sea.

Air (Stefan Reed, tenor)

The enemy said, I will pursue, I will
overtake, I will divide the spoil; my lust
shall be satisfied upon them; I will draw
my sword, my hand shall destroy them.

Air (Margot Rood, soprano)

Thou didst blow with the wind,
the sea covered them; they sank
as lead in the mighty waters.

Chorus

Who is like unto Thee, O Lord, among
the gods? Who is like Thee, glorious
in holiness, fearful in praises, doing
wonders? Thou stretchest out Thy
right hand, the earth swallowed them.

**Duet (Margaret Lias, alto;
David McSweeney, tenor)**

Thou in Thy mercy hast led forth Thy
people which Thou hast redeemed;
Thou hast guided them in Thy strength
unto Thy holy habitation.

Chorus

The people shall hear, and be afraid:
sorrow shall take hold on them: all the
inhabitants of Canaan shall melt away:
by the greatness of Thy arm they shall
be as still as a stone; till Thy people
pass over, O Lord, which Thou hast
purchased.

Air (Emily Marvosh, alto)

Thou shalt bring them in, and plant
them in the mountain of thine
inheritance, in the place, O Lord, which
Thou hast made for Thee to dwell in, in
the sanctuary, O Lord, which Thy hands
have established.

Chorus

The Lord shall reign for ever and ever.

Recitative (Stefan Reed, tenor)

For the horse of Pharaoh went in with
his chariots and with his horsemen into
the sea, and the Lord brought again the
waters of the sea upon them; but the
children of Israel went on dry land in the
midst of the sea.

Chorus

The Lord shall reign for ever and ever.

Recitative (Stefan Reed, tenor)

And Miriam the prophetess, the sister
of Aaron, took a timbrel in her hand;
and all the women went out after her
with timbrels and dances. And Miriam
answered them:

Solo & Chorus (Margot Rood, soprano)

Sing ye to the Lord, for he hath
triumphed gloriously; the horse and
his rider hath he thrown into the sea.
The Lord shall reign for ever and ever.
I will sing unto the Lord, for he hath
triumphed gloriously; the horse and his
rider hath he thrown into the sea.

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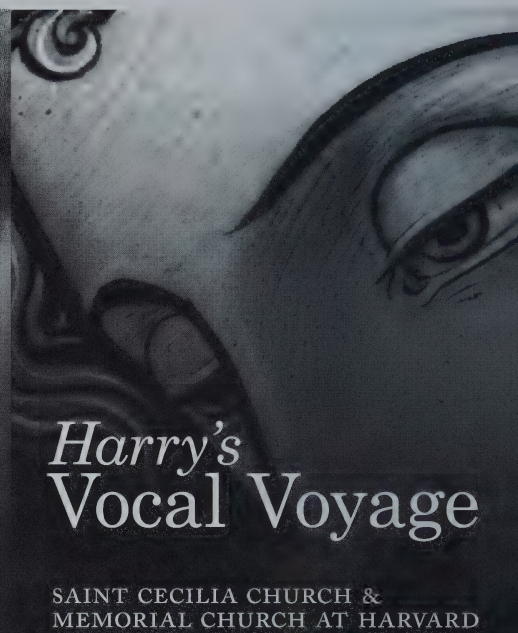
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Phone: 617 266 3605
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Contact Denise Giblin, Audience
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Pre-concert Conversations

Handel and Haydn Society offers lively
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charge to all ticket holders. Talks start
one hour prior to the concert and last
30 minutes.

This season, the series is led by 2010–
2011 Historically Informed Performance
Fellow Teresa Neff, who teaches at the
Massachusetts Institute of Technology
and The Boston Conservatory.

Pre-concert Conversation Locations:

Symphony Hall:

Cabot-Cahners Room (1st Balcony Lounge)

Jordan Hall and Sanders Theatre:

Inside the concert hall

Saint Cecilia Church:


Lower Church

Memorial Church at Harvard:

Pusey Room

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For patrons with disabilities: Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assisted listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

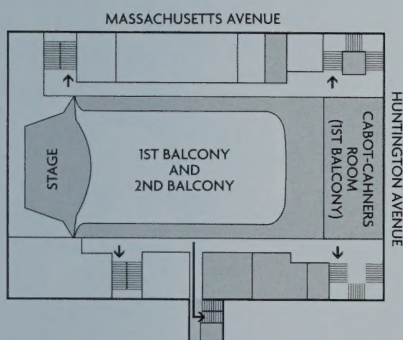
Lost and found: Located at the security desk at the stage door on St. Stephen's Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The Hatch Room on the orchestra level, and the Cabot-Cahners Room on the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

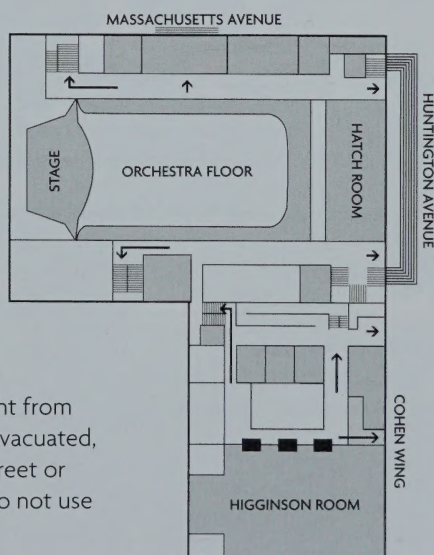
Ladies' rooms are located in both main corridors on the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, near the elevator, on the first balcony, also audience-right, and in the Cohen Wing.



In case of emergency

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



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